



No. 7.]

DECEMBER 1, 1824.

[VOL. I.]

Musical Information.

AN ANALYSIS OF THE CREATION;

As published by the Philadelphia Musical Fund Society.

PART I.

GRAND SINFONIA—Descriptive of Chaos.(a)
Recitative.(b)—*Raphael.*

(a) The Creation commences with an overture representing Chaos. The ear is struck with a dull and indefinite noise, with inarticulate sounds, with notes destitute of any perceptible melody. Some fragments of agreeable passages are next perceived, but still imperfectly formed, and always deprived of cadence.—*Bombet.*

It commences with all the known instruments, displayed in 23 distinct parts. After these are amalgamated in one tremendous note, a slight motion is made perceptible in the lower parts of the band, to represent the huge masses of nature in a state of chaos. Amidst this turbid modulation, the bassoon is the first that makes an effort to rise, and extricate itself from the cumbrous mass. The sort of motion with which it ascends, communicates a like disposition to the surrounding materials, but which is stifled by the falling of the double basses. In this mingled confusion, the clarionet struggles with more success, and the ethereal flutes escape into air. A disposition verging to order is seen and felt, and every resolution would intimate adjustment, but not a concord ensues! After the volcanic eruptions of the drums and trumpets, some arrangement is promised; a precipitation follows of the discordant sounds, and leaves a misty effect.—*Gardiner.*

Certainly a poetic fancy may perceive, or think to perceive, in the wild and extraordinary melodies, and effects of harmony and modulation of this introduction, some resemblance to Ovid's conception of chaotic disorder. The modulations and harmonical combinations of this piece are extremely learned and curious; and, even without being aware of its intention, few could hear it, without being struck by the character of mysterious sublimity which pervades it.—*Graham.*

The feelings of pain and dissatisfaction with which most persons listen to this introductory symphony, are the finest compliment to the ingenuity of its author. His object was to represent the rudeness, the disorganization, the tumult, which we include in the idea of chaos. He has for this purpose avoided every thing, either in harmony or melody, which could give pleasure or repose to the ear. He has indeed produced a series of chords "without form." It is void of regular cadence, void of a single terminated musical phrase, void of melody or subject, and almost void even of a concord for the ear to rest upon, till those which preface the declaration of the archangel. Haydn has walked through the darkest mazes of the most abstruse modulation, so as to produce an unformed shapeless piece of music truly characteristic of CHAOS.—*Anonymous.*

(b) RECITATIVE is a species of musical composition, allied to both speaking and singing; the offspring of the ecclesiastical chant. The performer is not bound by the laws of measure, but, like the orator, gives scope to his talent in elocution. When the voice is merely supported by a piano-forte or violincello, it is styled *unaccompanied recitative*; when other instruments are introduced, and short instrumental interludes are inserted, for the purpose of expressing particular passions or enforcing particular sentiments, it is called *accompanied recitative*. In the latter, the

In the beginning God created the heaven and earth ; and the earth was without form and void ; (c) and darkness was upon the face of the deep.

Chorus.—*Angels.*

And the spirit of God moved upon the face of the waters. And God said, (d) Let there be light, and there was light.(e)

Recitative.—*Uriel.*

And God saw the light, that it was good ; and God divided the light from the darkness.

Air.—*Uriel.*

Now vanish before the holy beams, the gloomy dismal shades of dark—the first of days appears—disorder yields to order fair the place—Affrighted (f) fled hell's spirits black in throngs—down they sink in the deep of abyss, to endless night.

Chorus.

Despairing, cursing, rage, attends their rapid fall—A new created world springs up at God's command.(g)

Recitative.—*Raphael.*

And God made the firmament, and divided the waters which were under the firmament from the waters which were above the firmament, and it was so—Outrageous storms now dreadful arose—the clouds are driven like chaff before the wind—by heaven's fire the sky is inflamed, and awful rolls the thunder on high. Now from the clouds in streams descend, reviving showers of rain—the dreary wasteful hail—the light and flaky snow.(h.)

Solo.(i)—*Gabriel* ; and (j) Chorus.—*Angels.*

The marvellous works behold, amazed, the glorious hierarchy of heaven ; and to th' ethereal vaults resound the praise of God, and of the second day.

instruments are guided by rythmical rules, but the singer is left unrestrained ; he is governed by his own taste and judgment alone.—*Anon.*

It may be proper to remark, that in the recitatives of this Oratorio, the music descriptive of the sentiment invariably *precedes* the words, instead of following them, as is more generally the method. A constant recollection of this particular arrangement will much assist the hearer.—*Anon.*

(c) The critical observer will remark the short symphony which follows these words as highly expressive of uncertainty.—*Graham.*

(d) Before this fiat of the Creator, the musician has gradually diminished the chords ; the piano still growing softer, as the suspended cadence approaches.—*Bombet.*

(e) The burst of the whole orchestra, prepared by the previous gradual fading of the sounds, actually produces upon us the effect of a thousand torches suddenly flashing light into a dark cavern.—*Bombet.*

(f) A rapid modulation from E major to C minor, introduces this passage, which is admirably set, and ingeniously supported by a curious imitative accompaniment.

(g) This short chorus is expressive and full of masterly contrivance. The stern and gloomy character of the music changes at once into mildness, cheerfulness, and beauty, at the words "A new created world." This again gives place to the rout and disappearance of infernal spirits, whose terrific interruption is once more relieved by the delightful image of "a new created world," powerfully aided by all the charms of the former melody.—*Graham.*

The faithful angels describe in a fugal passage the rage of Satan and his accomplices precipitated into an abyss of torments by the hand of him whom they hate. Here Milton has a rival. Haydn employs profusely all that is disagreeable in the euharmonic genus ; horrible discords, strange modulations ; while the harshness of the words further increases the horrors of this chorus. We shudder—but the music begins to describe the beauties of the newly created earth, the celestial freshness of the first verdure that adorned the world, and our minds are at length tranquilized.—*Bombet.*

(h) Perhaps in no one instance has Haydn shown greater skill, or made a more serious demand upon the attention of the auditory, than in the small descriptive symphonies which so richly embellish many of the recitatives in this Oratorio. The tempest is increasing during the whole of the first section of the above, and the mighty rush of violins, the blast of the wind instruments, and appalling roll of the kettle drums, previous to the words "and awful rolled the thunder on high," and the gentle falling notes in a piano tone, previous to "reviving showers of rain," are, as far as music can impress, images on the mind, in fine keeping. *Tremando* passages on the violins, announce the "dreary and wasteful hail," as does the softly dropping of the staccato notes, "the light and flaky snow."—*Anon.*

(i) The songs of the archangel Gabriel, especially, who is the coryphæus, display, in the midst of the chorusses, uncommon energy and beauty.—*Bombet.*

(j) This chorus is very beautiful, simple, and brilliant.—*Graham.*

Recitative.—*Raphael.*

And God said, "Let the waters under the heavens be gathered together into one place, and let the dry land appear;" and it was so. And God called the dry land earth; and the gathering together of the waters called he seas. And God saw that it was good.

Air.(k)—*Raphael.*

Rolling in foaming billows, uplifted roars the boisterous sea. Mountains and rocks emerge—their tops into the clouds ascend. Through open plains, outstretching wide, meandering rivers flow. (l) Softly purling, glides along through silent vales the limpid brook.

Recitative.—*Gabriel.*

And God said, "Let the earth bring forth grass; the herb yielding seed, and the fruit tree yielding fruit after its kind, whose seed is in itself upon the earth;" and it was so.

Air.(m)—*Gabriel.*

With verdure clad the fields appear, delightful to the ravished sense. By flowers sweet and gay, enhanced is the charming sight. Here fragrant herbs perfume the air, here shoots the plant of health. By loads of fruit th' expanded boughs are pressed—to shady arbors bend the tufty groves—the mountain's brow is crowned with lofty wood.

Recitative.—*Uriel.*

And the heavenly host proclaimed the third day, praising God, and saying,

(n) Chorus.—*Angels.*

Awake the harp, the lyre awake,
In shouts of joy your voices raise;
In triumph sing the mighty Lord—
For he the heav'n and earth has cloth'd in stately dress.

Recitative.(o)—*Uriel.*

And God said, "Let there be lights in the firmament of heaven, to divide the day from the night, and to give light upon the earth; and let them be for signs and for seasons, and for days and for years"—he made the stars also.

In splendor bright the sun arises now, and darts his rays—a happy joyful bridegroom—a giant proud and glad to run his measured course.

This chorus is written in what is termed "plain counterpoint," which is, that the voice and instruments keep even pace with each other, without the intersection of any fugue subject. A fugue is a composition in which the subject or air is given out by one voice or instrument, which is answered by the rest in succession, forming an elaborate maze of modulation, highly honourable to him who is able to produce these master-pieces of harmony, and yielding no small delight to the scientific auditor.—*Anon.*

(k) Haydn has imparted to his airs for the bass a character of grace, elegance, suavity, and captivation, in the part he assigns to Raphael, in the Creation, which renders that voice the most prominent and striking, as well as the most frequent in that Oratorio.—*Mus. Mag. and Review.*

One of the airs [the above] is employed to represent the effects of the waters, from the mighty, roaring billows of the agitated sea, to the little brook which gently murmurs at the bottom of its valley.—*Bombet.*

(l) At these words, "Softly purling," &c. there is a soothing kind of pastoral serenity expressed in the accompaniments, which are much enriched by the sustained notes, and simple and harmonious progressions of the horns.—*Graham.*

(m) This charming air, introduced by the unaccompanied recitative, is, in every respect, worthy of its great author. The air throughout is graceful and original, and sustained by delicate and judicious accompaniments.—*Graham.*

This air Haydn had to recast three times.—*Bombet.*

(n) This chorus commences with a simple but brilliant *thema*. At the words "For he the heaven and earth," the bass voices give out a marked subject, which is taken up by the other voices, in fugue, and followed out with great skill and ingenuity. In this, as well as in the whole of the Oratorio, and indeed in every full composition by Haydn, the knowledge and judgment of that truly great composer in orchestra effect and polyphonic combination, is conspicuous.—*Graham.*

Perhaps it may not be saying too much, to pronounce this chorus, as to the richness of its composition and grandeur of effect, to be the finest that has appeared since the days of Handel.—*Anon.*

(o) The introductory symphony of this recitative opens (*andante pianissimo*) with the flute and first violin; and in the *oresscendo*, during which the other instruments gradually enter and rise to *fortissimo*, the hearer's imagination may be permitted to conceive the new and glorious light of the

(p) With softer beams and milder light,
Steals on the silver moon thro' silent night.

A numerous host of golden stars fill all the space immense of azure sky; and the sons of God announced the first day, in songs divine, proclaiming thus his power;

Chorus.—*Angels.*

(q) The heavens are telling the glory of God—the wonders of his works displays the firmament.

Trio.—The day that is coming speaks it the day;—(r) the night that is gone the following night.

Chorus.—The heavens are telling, &c.

Trio.—Through all the lands resounds the word, never unperceived, ever understood.

Chorus.—The heavens are telling, &c.

world for the first time, slowly and majestically emerging from the cloudy chambers of the east, and at length bursting forth, and pouring a flood of brightness upon the dark bosom of the infant earth.—*Graham.*

Perhaps there is nothing in nature, which is capable of being so well represented by sound, as light. The answer of the blind man, who, on being asked what idea he had of scarlet, replied that it was like the sound of a trumpet, is less absurd than may at first be apprehended. It should be observed that the character of different instruments depends not merely on the acuteness or gravity of their tone, but also on the degree of force with which sounds are produced by them. If, as Sir Isaac Newton supposed, the impulse upon the nerves of the eye produced by colours, is similar in kind or degree to that produced upon the ear by sounds, the impression upon the sensorium, or seat of sensation in the brain, will probably be the same, or so nearly so that the ideas of the respective external objects will be associated in the mind. According to this theory, the different musical instruments may be characterized by corresponding colours, so as to be classed in the following manner:

| <i>Wind Instruments.</i> | | | |
|--------------------------|--------------|------------------------------|-------------------|
| Trombone | Deep red. | Double Diapason | Purple. |
| Trumpet | Scarlet. | Horn | Violet. |
| Clarionette | Orange. | <i>Stringed Instruments.</i> | |
| Oboe | Yellow. | Violin | Pink. |
| Bassoon alto | Deep Yellow. | Viola | Rose. |
| Flute | Sky Blue. | Violoncello | Red. |
| Diapason | Deeper Blue. | Double Bass | Deep Crimson Red. |

The *sinfonia* in the Creation, which represents the rising of the sun, is an exemplification of this theory. In the commencement of this piece, our attention is attracted by a soft streaming note from the violins, which is scarcely discernible, till the rays of sound, which issue from the second violin, diverge into the chord of the second, to which is gradually imparted a greater fulness of colour, as violas and violoncellos steal in with expanding harmony.

At the fifth bar, the oboes begin to shed their yellow lustre, while the flute silvers the mounting rays of the violin. As the notes continue ascending to the highest point of brightness, the orange, the scarlet, and the purple, unite in the increasing splendor; and the glorious orb at length appears, refulgent with all the brightest beams of harmony.—*Gardiner.*

(p) The music given to the passage, "with softer beams and milder light steals on the silver moon," is beautifully expressive of the gentle and tranquil appearance of that planet.—*Graham.*

(q) The nearest approach to Handel's sublimity in the works of any subsequent composer, may be discovered in "The heavens are telling the glory of God," by the immortal Haydn: a chorus which may fairly dispute the palm with almost any composition that has ever yet been produced.—*Burgh.*

(r) "The night that is gone," is a passage set with much solemn effect, and well contrasted with the general air of cheerfulness which pervades this chorus, which towards the close rises rapidly to a climax of astonishing power and grandeur. Here, indeed, every thing conspires to tell the glory of God," in a language of sublimity, which shakes the frame and makes the very soul tremble.—*Graham.*

A charming harmonic artifice is observable towards the close of this chorus. When arrived at the cadence, or seemingly concluding strain, Haydn does not arrest the orchestra, as is sometimes the case in his symphonies, but falls into modulations ascending by semitones. The transitions are reinforced by sonorous chords, which seem at every bar to announce the conclusion, so much desired by the ear, but which is always delayed by some unexpected modulation. Our astonishment increases with our impatience; and when the final cadence at length arrives, it is saluted with a general burst of applause.—*Bombet.*

No one understood contrast better than Haydn—the previous seemingly tedious continuation of discordant passages, with an almost "out of tune effect," renders the concluding concords peculiarly brilliant and effective.—*Anon.*

END OF PART I.

MALCOLM'S TREATISE ON MUSIC.

[CONTINUED FROM PAGE 88.]

Again, though every line and space may be marked at the beginning with its letter, as has been done in former times ; yet, since the art has been improving, only one line is marked, by which all the rest are easily known, if we reckon up or down in the order of the letters ; the letter marked is called the clef or key, because by it we know the names of all the other lines and spaces, and consequently the true quantity of every degree and interval. But because every note in the octave is called a key, though in another sense this letter marked is called in a particular manner the signed clef, because being written on any line, it not only signs or marks that one, but explains all the rest. And to prevent ambiguity in what follows, by the word Clef, I shall always mean that letter which, being marked on any line, explains all the rest, and by the word Key, the principal note of any song in which the melody closes, in the sense explained in the last chapter. Of these signed clefs there are three, viz. *c*, *f*, *g* ; and that we may know the improvement in having but one signed clef in one particular piece, also how and for what purpose three different clefs are used in different pieces, consider the following definition.

A song is either simple or compound. It is a simple song, where only one voice performs ; or, though there be more, if they are all uniform or octave, or any other concord in every note, it is still but the same piece of melody, performed by different voices in the same or different pitches of tune, for the intervals of the notes are the same in them all. A compound song is where two or more voices go together, with a variety of concords and harmony ; so that the melody each of them makes is a distinct and different simple song, and all together make the compound. The melody that each of them produces is therefore called a part of the composition ; and all such compositions are very properly called symphonetic music, or music in parts ; taking the word music here for the composition or song itself.

Now, because in this composition the parts must be some of them higher and some lower (which are generally so ordered that the same part is always highest or lowest, though in modern compositions they do frequently change) and all written distinctly by themselves, as is very necessary for the performance ; therefore the staff of five lines upon which each part is written, is to be considered as a part of the universal system or scale, and is therefore called a particular system ; and because there are but five lines ordinarily, we are to suppose as many above and below as may be required for any single part ; which are actually drawn in the particular places where they are necessary.

The highest part is called the treble, or alt, whose clef is *g*, set on the 2d line of the particular system, counting upward : the lowest is called the bass, i. e. basis, because it is the foundation of the harmony, and formerly in their plain compositions the bass was first made, though it is otherwise now ; the bass clef is *f*, on the 4th line upward : all the other parts, whose particular names you will learn from practice, I shall call mean parts, whose clef is *c*, sometimes on one, sometimes on another line ; and some that are really mean parts are set with the *g* clef ; and observe that the *c* and *f* clefs are marked with signs no way resembling these letters ; I think it were as well if we used the letters themselves, but custom has carried it otherwise ; yet that it may not seem altogether a whim, Kepler, chap. book 3. of his Harmony, has taken critical pains to prove, that these signs are only corruptions of the letters they represent ; the curious may consult him.

We are next to consider the relations of these clefs to one another, that we may know where each part lies in the scale or general system, and the natural relation

of the parts among themselves, which is the true design and office of the clefs. Now they are taken 5ths to one another, that is, the clef *f* is lowest, *c* is a 5th above it, and *g* a 5th above *c*.

Observe, that though in the particular systems, the treble or *g* clef is ordinarily set on the 2d line, the bass or *f* clef on the 4th line, and the mean or *c* clef on the 3d line (especially when there are but three parts) yet they are to be found on other lines; as particularly the mean clef, which most frequently changes place (because there are many mean parts) is sometimes on the 1st, 2d, 3d, 4th, and 5th lines; but on their removal have different names.

1st Soprano: 2d Mezzo Soprano: 3d Contra Tenor: 4th Tenor: 5th Tenor Bass.—The person who sings from this last named cliff may prove his notes either from the mean on the 5th line, or bass on the 3d; but on whatever line in the separate particular system any clef is signed, it must be understood to belong to the same place of the general system, and to be the same individual note or sound on the instrument which is directed by that clef; so that to know what part of the scale any particular system is, we must take its clef where it stands signed in the scale, and take as many lines above and below it, as there are in the particular system; or thus, we must apply the particular system to the scale, so as the clef lines coincide, and then we shall see with what lines of the scale the other lines of the particular system coincide: For example, if we find the clef on the 3d line upward in a particular system; to find the coincident five lines to which it refers in the scale, we take with the *f* clef line, two lines above and two below. Again, if we have the *c* clef on the 4th line, we are to take in the scale with the clef line, one line above and three below, and so of others; so that according to the different places of the clef in a particular system, the lines in the scale correspondent to that system may be all different, except the clef line which is invariable: and that you may with ease find in the scale the five lines coincident with every particular system, upon whatever line of the five the clef may be set.

As to the reason of changing the relative place of the clef, i. e. its place in the particular system, it is only to make this comprehend as many notes of the song as possible, and by that means to have fewer lines above or below it; so if there are many notes above the clef note and few below it, this purpose is answered by placing the clef in the first or second line; but if the song goes more below the clef, then it is best placed higher in the system; in short, according to the relation of the other notes to the clef note, the particular system is taken differently in the scale, the clef line making one in all the variety, which consists only in this, viz. taking any five lines immediately next other, whereof the clef line must always be one.

By this constant and invariable relation of the clefs, we learn easily how to compare the particular systems of several parts, and know how they communicate in the scale, i. e. which lines are unison, and which are different, and how far, and consequently what notes of the several parts are unison, and what not: For you are not to suppose that each part has a certain bound within which another must never come; no, some notes of the treble, for example, may be lower than some of the mean parts, or even of the bass; and that not only when we compare such notes as are not heard together, but even such as are. And if we would put together in one system, all the parts of any composition that are written separately. The rule is plainly this, viz. place the notes of each part at the same distances above and below the proper clef as they stand in the separate system. And because all the notes that are consonant (or heard together) ought to stand, in this design, perpendicularly over each other, therefore that the notes belonging to each part may be distinctly known, they may be made with such differences as shall not confuse or alter their significations with respect to time, and only signify that they belong to such a part; by this means we shall see how all the parts change and pass through one another, i. e. which of them, in every note, is highest or lowest or unison; for they do sometimes change, though more generally the treble is highest and the bass lowest.

the change happening more ordinarily betwixt the mean parts among themselves, or these with the treble or bass : The treble and bass clefs are distant an octave and tone, and their parts do seldom interfere, the treble moving more above the clef note, and the bass below.

We see plainly then, that the use of particular signed clefs is an improvement with respect to the parts of any composition ; for unless some one key in the particular systems were distinguished from the rest, and referred invariably and constantly to one place in the scale, the relations of the parts could not be distinctly marked ; and that more than one is necessary, is plain from the distance there must be among the parts : Or if one letter is chosen for all, there must be some or other sign to show what part it belongs to, and the relation of the parts. Experience having approved the number and relations of the signed clefs which are explained, I shall add no more as to that, but there are other things to be here observed.

The choosing these letters *f. c. g.* for signed clefs, is a thing altogether arbitrary ; for any other letter within the system, will explain the rest as well ; yet 'tis fit there be a constant rule, that the several parts may be right distinguished ; and concerning this observe again, that for the performance of any single piece the clef serves only for explaining the intervals among the lines and spaces, so that we need not mind what part of any greater system it is, and we may take the first note as high or low as we please : For as the proper use of the scale is not to limit the absolute degree of tone, so the proper use of the signed clef is not to limit the pitch, at which the first note of any part is to be taken, but to determine the tune of the rest with relation to the first, and, considering all the parts together, to determine the relations of their several notes, by the relations of their clefs in the scale : And so the pitch of tune being determined in a certain note of one part, the other notes of that part are determined, by the constant relations of the letters of the scale ; and also the notes of the other parts, by the relations of their clefs. To speak particularly of the way of tuning the instruments that are employed in executing the several parts, is out of my way ; I shall only say this, that they are to be so tuned as the clef notes, wherever they lie on the instruments which serve each part, be in the forementioned relations to one another.

As the harpsicord or organ (or any other of the kind) is the most extensive instrument, we may be helped by it to form a clearer idea of these things : For consider, a harpsicord contains in itself all the parts of music, I mean the whole scale or system of the modern practice ; the foremost range of keys contains the diatonic series beginning, in the largest kind, in *g*, and extending to *c* above the fourth 8ve ; which therefore we may well suppose represented by the preceding scale. In practice, upon that instrument, the clef notes are taken in the places represented in the scheme ; and other instruments are so tuned, that, considering the parts they perform, all their notes of the same name are unison to those of the harpsicord that belong to the same part. I have said, the harpsicord contains all the parts of music ; and indeed any two distinct parts may be performed upon it at the same time and no more ; yet upon two or more harpsicords tuned unisons, whereby they are in effect but one, any number of parts may be executed : And in this case we should see the several parts taken in their proper places of the instrument, according to the relations of their clefs explained : And as to the tuning the instrument, I shall only add, that there is a certain pitch to which it is brought, that it may be neither too high nor too low, for the accompaniment of other instruments, and especially for the human voice, whether in unison or taking a different part ; and this is called the Concert Pitch. To have done, you must consider, that for performing any one single part, we may take the clef note in any 8ve, i. e. at any note of the same name, providing we go not too high or too low for finding the rest of the notes of the song : But in a concert of several parts, all the clefs must be taken, not only in the relations, but also in the places of the system already mentioned, that every part may be comprehended in it : Yet still you are to mind, that the tune of

the whole, or the absolute pitch, is in itself an arbitrary thing, quite foreign to the use of the scale; though there is a certain pitch generally agreed upon, that differs not very much in the practice of any one nation or set of musicians from another. And therefore,

When I speak of the place of the clefs in the scale or general system, you must understand it with respect to a scale of a certain determined extent; for this being undetermined, so must the places of the clefs be: And for any scale of a certain extent, the rule is, that the mean clef *c* be taken as near the middle of the scale as possible, and then the clef *g* a 5th above, and *f* a 5th below, as it is in the present general system of four 8ves and a 6th, represented in the scheme, and actually determined upon harpsicords.

In the last place consider, that since the lines and spaces of the scale, with the degrees stated among them by the letters, sufficiently determine how far any note is distant from another, therefore there is no need of different characters of letters, as would be if the scale were only expressed by these letters: And when we speak of any note of the scale, naming it by *a* or *b*, &c. we may explain what part of the scale it is in, either by numbering the 8ves from the lowest note, and calling the note spoken of (for example) *c* in the lowest 8ve or in the 2d 8ve, and so on: Or, we may determine its place by a reference to the seat of any of the three signed clefs; and so we may say of any note, as *f* or *g*, that it is such a clef note, or the first or second, &c. *f* or *g* above such a clef. Take this application, suppose you ask me what is the highest note of my voice? If I say *d*, you are not the wiser by this answer, till I determine it by saying it is *d* in the fourth octave, or the first *d* above the treble clef. But again, neither this question nor the answer is sufficiently determined, unless it have a reference to some supposed pitch of tune in a certain fixed instrument, as the ordinary Concert Pitch of a harpsicord, because, as I have frequently said, the scale of music is concerned only with the relation of notes and the order of degrees, which are still the same in all differences of tune, in the whole series.

Biographical.

MEMOIRS OF DANIEL STEIBELT.

D. Steibelt was born at Berlin in 1755. His father was well known as a manufacturer of piano fortes. His musical talents were developed at an early age, and good fortune introduced him to the notice of William the Third, of Prussia, under whose patronage he was enabled to pursue his studies in playing and composition. He afterwards travelled abroad, and resided, during fifteen years, in London and Paris. It is to him that the Parisians are indebted for their first acquaintance with the *Creation* of the great Haydn. The French critics of this period were of opinion that the work abounded with many excellences, but, upon the whole, was heavy and tedious. During his residence in Paris it is said that he gave considerable offence to his fellow artists, by assuming an air of hauteur incompatible with the modesty of a professor. He affected to despise his mother tongue, and preferred speaking bad French to good German.

In 1799 Steibelt returned to Germany, and afterwards went to Russia, where he had the honour of being nominated, by the Emperor Alexander, to the office of Chapel master. He died at St. Petersburg, the 20th September, 1823, after a painful and protracted illness. Due respect was shown to his memory by the united efforts of his brother artists, assisted by a great number of amateurs, who performed a solemn dirge to his honour.

Steibelt was not less esteemed as an admirable player, than as a pleasing compo-

ser. His *forte* lay in music of the bravura kind, which he gave with great precision, power, and effect, united to singular beauty and delicacy of manner. His compositions for the piano forte, particularly those of the middle part of his life, had numerous admirers, as well in Germany as in England, but particularly in France. This may easily be accounted for, from the character of his music, which is full of gaiety, animation, and spirit, easy of conception, and generally not difficult in the performance. That portion of his works which to us appears less subjected to the fashion of the day, and more abounding in richness and originality of invention than the greater part of his other compositions, are his *Etudes*, in two vols. But some of his sonatas, particularly that dedicated to Madame Buonaparte, will be admired so long as the piano forte music of this age shall be esteemed. For other instruments, and a full orchestra, he wrote but little; and he showed his judgment in so doing, for in the little he attempted his success was very limited.

He produced a few operas, which, however, appear never to have circulated beyond the limits of the cities for which they were composed. The last of his compositions of this kind was *The Judgment of Midas*, which he left to his son in an unfinished state, and, unfortunately, was the only thing he had to leave him: for Steibelt had the misfortune, like many other men of genius, to pay but little regard to economy and the grosser things of this world. The embarrassment of his circumstances had no small effect upon the vigour and elasticity of his mind. In consideration of the merits of the father, and the distressed situation of the son, Count Miloradowitsch, of St. Petersburg, humanely suggested the idea of a grand concert for the benefit of the latter, which produced the desired result.

Steibelt occupied the latter days of his life in re-composing his opera of *Romeo and Juliet*, the score of which he, on his dying bed, dedicated to the present King of Prussia, out of a feeling of gratitude for the patronage and favours he had received from his royal father. His two other operas, *Cinderella*, and *The Judgment of Midas*, were written for the Imperial French Theatre at St. Petersburg, where they are received with considerable applause. Not being acquainted with these works, we can offer no opinion upon their character or merits; but that Steibelt considered *Romeo and Juliet* as his master-piece, may be fairly inferred from the circumstance mentioned above.

Of Steibelt it may be truly said, that if he neither opened any new path in science, nor enlarged its boundaries, at least he has done much for the cultivation and improvement of that which was already known. He has contributed very considerably to advance the interests of music, by increasing the number of amateurs, through the medium of his instructions, and by means of his compositions, which have been, and many of them still continue to be, among the most popular piano forte works that the last thirty years have sent forth to the world.

HARMONICON.

Review.

REVIEW OF MUSIC.

We have hitherto refrained, from prudential motives, from passing any remarks upon the numerous musical works which have lately appeared in this country; but conceiving it to be a part of our duty to attend rigidly to this department, it may for the future be expected from us to notice what in our humble opinion are the merits or demerits of every American musical publication. In doing this we shall be actuated by no party feeling or prejudice. Truth shall be our standard. We therefore commence with

Dyer's second Edition of a Selection of upwards of Sixty favourite and approved Anthems, set Pieces, Odes, and Chorusses, from the works of the most esteemed Authors; with Biographical Sketches of the several Composers. Published in Baltimore, January 1, 1823.

The work before us is certainly as useful and judicious a selection as has ever appeared in this country, comprising anthems, &c. for almost every subject which is generally required during common service in our respective churches. In this respect Mr. D. deserves much credit. The first piece, however, *Hail, Judea, happy land*, is not very applicable to a work of this kind, as it is intended to be accompanied by violins, &c. and must lose its principal effect by their absence. *The Sailor's Song*, by Banister, is a very good composition of its kind, and useful for the purpose for which it was designed. *The Believer's Consolation* is a very puerile attempt at composition, and hardly merits an insertion. *Jabez's Prayer* possesses some little originality, and is in a very pleasing style. *Compassion*, by Milgrove, *Harlow*, by Walker, and *Avon*, by Banister, are each (particularly the latter) good compositions, but so well known, that any remarks here may be considered needless. *The Barren Fig Tree*, by Beaumont, and *Incarnation*, by Davis, are both exceptionable, particularly the latter, which is only one continued scene of noise from beginning to end. The accent in some places is very bad, and the arrangement is little better. It commences with false accent on the word "*mortals*." On the 22d page two other examples appear, viz. on the words "*silence*" and "*eastern*." On the 23d page, several other words are falsely accented. But enough has been already said, as the piece is beneath criticism. *Refuge*, by Clarke, is a pretty and well arranged composition, easy of execution, and well adapted for choirs; as is also *The Happy Man*, by the same author. *Judgment Day*, by Michael Haydn, is a solemn and pleasing, though short piece, and very judiciously inserted. *Bond's Anthem*, p. 30, needs no comment; his works and style of composition are universally allowed to be excellent for church service. *Hempstead*, by Mozart, arranged from one of his German operas, is a very pleasing air, and always gives general satisfaction, when well performed, which is seldom the case. *Sympathy*, by Milgrove, is generally known as a beautiful anthem, well arranged. The contrast between the first and second movements is striking, and always produces a very sublime effect. *Salvation*, by Walker, is well in its place, though a little too noisy in some parts. *Nebo*, by Banister, is well adapted for the purpose intended. The next piece is a beautiful *Christmas Anthem*, by Schultz, which is sure to please, when judiciously performed. Instrumental accompaniments, however, greatly improve this anthem. A little piece, called *Drewford*, next appears, which is succeeded by the animated and pleasing duett and chorus *Hosanna*, by Gregor. This is undoubtedly as fine an anthem as any in the collection, and like many others, improved by instrumental accompaniments. *Jackson's*, by Jackson of Exeter, is followed by *The Pilgrim's Song*, by T. Clark, which is one of his best anthems, and, when well executed, cannot fail to please. As Mr. Dyer is the composer of none of the pieces in his collection, it may be considered unnecessary to notice the whole of the anthems, &c. but only such as possess considerable merit, or are unworthy of a place there. *New-Year's Ode*, by Clark, p. 67, does much credit to its author. *Poland*, by Husband, is an animated but short piece, possessing much originality of style, and is very useful. The two anthems by Chapple, pp. 98 and 104, are in common-place style, but have given very general satisfaction, as being easy of execution, as well as easy of conception. The whole of the music by Chapple is of this character, and will, no doubt, in a very short time, be entirely exploded, to give place to something newer. *Benevento*, by Webbe, p. 109, is peculiarly solemn; the composition is such as to do credit to a Beethoven, a Handel, a Mozart, or a Haydn. It needs no comment. *Miriam's Song*, air by Avison, p. 110, is too well known, and too universally admired, to be passed over slightly. This elegant piece of church music was selected and arranged from one of Avison's concertos, by Sir John Stevenson, a mu-

sical writer and arranger of great celebrity. In the present instance he has been unusually fortunate; the music seems to express the real sentiment of the words. It is really a pity we have not more of this style of composition to introduce into our musical associations, as they tend to improve our taste for classical music, while they at the same time are sufficiently easy and pleasing for indifferent amateurs to perform after a little drilling, &c. *The Last Day*, by Whitaker, p. 122, also possesses considerable merit, but requires to be heard two or three times before a common ear can duly appreciate its merits. The spirited anthem, *O Give Thanks*, by Dr. Jno. Clark, of Cambridge, (Eng.) will please so long as a taste for real church music prevails. The last chorus, *But as for Pharoah*, has generally been sung too quick. We would suggest the propriety of easing off in this respect a little, particularly when performed in a church during divine service. We hope this hint will be taken. The Chorus, *O sing unto the Lord*, by the last named author, p. 127, must for a long time hence hold its place in our public *minor* concerts, being easy of execution, and improving the taste of our junior performers. Among the rest of the pieces contained in this collection is a chorus from the oratorio of *Judah*, arranged by Gardner, from a *Gloria in excelsis*, by Haydn. This is a noble specimen of Haydn's genius, but cannot be performed with effect, unless accompanied by a grand orchestra; therefore we think it injudiciously inserted. This remark will apply to the grand chorus of Haydn's on the 80th page. Mr. Dyer has added a supplement, which contains six of the standard anthems, such as *Denmark*, *Dying Christian*, *Cheshunt*, &c. Mr. D. in selecting these, has not been very fortunate in obtaining the best arrangements. They are, however, passably good. He has also very much curtailed the last fine chorus in Milgrove's anthem, *From Heaven the loud*, &c. This is not judicious. Several other anthems are likewise much curtailed. What we should have recommended is, to have given the whole entire, marking such places as in his judgment might be omitted without materially affecting the sense. Unfortunately for Mr. D. his knowledge of music is not sufficient to enable him to detect any errors in the harmony, nor of even adding *correctly* any subordinate part. We say it is unfortunate, because were it not so, he would have been enabled to select the best arrangements, and to correct any error which might have inadvertently crept into other copies. Much praise is due to Mr. D. for his indefatigable exertions in the cause of good church music, and we hope that his exertions will still continue. We should, nevertheless, rejoice to see a work of this kind undertaken by some professor, whose talents as a composer are pre-eminent, and whose knowledge of this sublime science is such as to enable him to surmount every difficulty in correcting bad harmony in his own person, without being beholden to others.

The biographical sketches contained in Mr. D's publication are generally short, but sufficient for the purpose intended. So far as we are acquainted, they may be considered as correct; but several of the composers, perhaps, never would have been noticed in any other work, and some of them we think not worthy of notice at all, if we may judge from the specimens given.

It is intended in the next to give a review of *Dyer's Third Edition of Psalm and Hymn Tunes*.

CLARKE'S HANDEL.

It is with much pleasure we perceive a re-publication of this invaluable treasure of sacred music, by Mr. G. E. Blake, of Philadelphia. Mr. B. is entitled to the thanks of the musical world for his bold and adventuresome undertaking. From the specimens we have seen (fifteen numbers already published) it far surpasses in execution and appearance the European edition. We sincerely hope that the publisher may be richly rewarded for his labour. The work, when completed, will

contain the following oratorios, operas, &c. in the order in which they are placed, viz.

- | | |
|------------------------------------|---|
| 1. Acis and Galatea. | 9. Samson. |
| 2. Alexander's Feast. | 10. A volume of selections from his Coronation and Funeral Anthems. |
| 3. Saul. | 11. Theodora. |
| 4. Dettingen Te Deum and Jubilate. | 12. Esther. |
| 5. Messiah. | 13. Solomon. |
| 6. Judas Maccabeus. | 14. Athalia. |
| 7. Jephtha. | 15. Israel in Egypt. |
| 8. L'Allegro ed il Penseroso. | |

The vocal parts of the chorusses are in full score, under which is added a separate part for the organ or piano forte, carefully compressed from the whole score, which includes the principal features of the instrumental accompaniments. The alto and tenor recitatives and airs are printed in the treble clef, and for the accommodation of ladies, the soprano, alto, and tenor parts, in the chorusses, are likewise transposed into the treble clef: in no instance is the C clef introduced.

The whole is so arranged as to enable four or five performers to produce the general effect both of the vocal and instrumental parts.

Conditions of the Work.

1. The work will be engraved in a superior style of elegance, in numbers, each containing from 30 to 33 large and full pages of folio music, with copperplate titles, &c. at the very moderate price of one dollar per number, or 12 dollars a year, to subscribers; to non-subscribers two dollars per number.

2. The work will comprise about seventy-five numbers; to be issued monthly (if sufficiently patronized,) until the whole are completed.

3. In the last number will be given a list of the subscribers, and a general index of the whole work.

4. To obviate the great and unnecessary trouble always attendant on the collection of small sums, no number will on any account be delivered, unless it be paid for at the time of its delivery.

The publisher adds the following remarks, which are taken *verbatim* from the cover of the numbers.

The peculiar excellencies of Dr. Clarke's arrangement of Handel's works, are now so extensively known and universally admitted, that a laboured attempt at this time to insist upon them, would appear little short of impertinence. They have already gone through five several editions in England, and the success of the undertaking has completely answered every expectation. On the merits of its harmonic arrangement, it need only be said, that it fully equals the judicious labours of Dr. Clarke, and will furnish the lovers of the science with a complete and elegant library of the works of the immortal German bard.

A judicious selection from the sacred parts of this work, is admirably adapted for the use of churches, chapels, and choirs in general, as they are free either from innovation or sacrilegious pruning; and the organ parts may be performed as voluntaries. If such music should be generally introduced into our places of public worship, the attention of people of taste would be arrested by it. Its allurements would operate with increasing efficacy to aid those who are sensible of its charms to a more universal practice of it.

The musical world of the present and future ages, must feel indebted to Doctor Clarke for this classic and invaluable collection, for the indefatigable industry with which he has exerted his skill as a harmonist, in this comprehensive and laborious undertaking, as well as for the perseverance which has been displayed in its execution.

It may be proper to observe that the advantageous terms offered by the publisher, to obtain *Handel's works in vocal score, elegantly engraved, at the low price of three cents per page (one quarter the usual price of common music) will be confined to those only who are subscribers, as the price to non-subscribers will be considerably enhanced.*

Recommendations.

"We, whose names are undersigned, having examined the piano forte arrangement of the vocal works of Handel, by Dr. John Clarke, of Cambridge, give it as our opinion, that Dr. Clarke has greatly studied the convenience of the amateurs and persons unacquainted with the soprano and alto cliffs, by substituting the treble cliff, and that his piano forte accompaniment is very ably arranged. Under these circumstances we feel great pleasure in recommending the work to the patronage of the public.

MUZIO CLEMENTI,
WILLIAM SHIELD,
WILLIAM PARSONS,

JOHN BRAHAM,
HENRY R. BISHOP,
SAMUEL WEBBE."

The publisher conceives it wholly unnecessary to expatiate upon the value of the above testimony from so singularly rare a combination of talents.

Subscribers' names are received by the publisher, at his Piano forte and Music store, No. 13 South Fifth-street, Philadelphia, and by most of the principal music sellers in the United States.

REMARKS.

With the general outline of the publisher's remarks we most cordially agree, but in some few particulars we dissent. The introduction of Handel's sacred music (except very sparingly) into our churches during divine service, would not answer a good purpose, for many reasons:—1st. Almost all his compositions require the aid of good orchestra accompaniments to give the proper effect. Without the aid of these, most of them would become tiresome. 2d. They are too difficult for the generality of our choirs, and we should often have our ears annoyed by the bad performance of them. The principal use of this publication we apprehend to be, (and it is sufficient of itself to stamp it with universal approbation) when a few friends meet together, *at home*, who are competent, to cause the evening to pass harmoniously and pleasantly along. Another great use of this work is for leaders and conductors of musical associations, where this description of music is in use, that they may be enabled to see, at a glance, any error in the performance.

The organ parts form perhaps the best voluntaries that can be introduced into our churches. In this respect the work is invaluable, because the mind is very apt to associate the ideas of the words, by hearing the music alone.

One other remark, and we have done. It is much to be regretted that the two fine oratorios, "*Joshua*" and "*Joseph*," are not to be published in this work; as also such parts of the "*Occasional Oratorio*" as are not contained in the selection. Several very fine songs, &c. from Handel's operas, have been introduced, with sacred words, in the Redemption, by Dr. Arnold, which, no doubt, if judiciously arranged, would be very acceptable. Handel's inimitable music for *Dryden's Ode to St. Cecilia's Day* would also greatly enrich the work. In the oratorio of *Joshua* is that beautiful and stupendous chorus, "Glory to God, the strong cemented walls," imitating the falling down of the walls of Jericho at the sound of trumpets, horns, &c., and that never-to-be-excelled chorus, "*O thou bright orb*," descriptive of *Joshua's* commanding the sun and moon to stand still, while the children of Israel avenge themselves of their enemies. In the oratorio of *Joseph* are several fine

specimens of Handel's strong and inventive genius. In "*The Redemption*" the beautiful songs of "Where is the stupendous Stranger?" "Speak ye who best can tell," "Holy, holy, Lord God, Almighty, &c." are introduced. The bold overture to the "*Occasional Oratorio*," and some airs, would no doubt be acceptable. Dryden's Ode for St. Cecilia's Day, in the opinion of several competent judges, contains one of the finest chorus specimens ever produced by man: viz. "As from the power of sacred lays," at the conclusion of which the music literally and actually appears to "untune the sky." Several other beautiful pieces might be pointed out in the oratorios last referred to; but we have done; assuring the publisher that these remarks are made with perfect good feeling.

Miscellaneous.

Organ in Christ Church, Norfolk, Virginia.

This is an excellent instrument, and well adapted to the size of the church in which it is situated. Height of the organ 24 feet, width 14 feet, and depth 8 feet. Compass F in alt to GG. The case is of pine, painted white.

GREAT ORGAN.

| | |
|-------------------------------|-------------------|
| Open Diapason, | Stop Diapason, |
| Principal, | Twelfth, |
| Fifteenth, | Tierce, |
| Sesquialtra, treble, 3 ranks, | Sesquialtra bass, |
| Cornet, 5 ranks, mounted | Trumpet. |

Clarion.

SWELL TO FIDDLE G.

| | |
|------------|------------------|
| Dulceano, | Stop Diapason, |
| Principal, | Flute, |
| Fifteenth, | Cornet, 3 ranks, |
| Hautboy, | Trimland. |

CHOIR ORGAN, BASS.

| | |
|------------|----------------|
| Dulceano, | Stop Diapason, |
| Principal, | Flute, |
| | Fifteenth. |

There is a coupling stop which unites the two rows of keys, ad libitum, and a shifting movement, which takes off the Principal, Fifteenth, and Cornet, of the Swell and Choir. This organ was built in the year 1822, by Mr. Thomas Hall, of New-York.

Organ in the Monumental Church, Richmond, Virginia.

Height of the organ, about 17 feet, width 11 feet, and depth 6 feet. Compass F in alt to GG.

GREAT ORGAN.

| | |
|-----------------------------|-----------------|
| Open Diapason, | Stop Diapason, |
| Principal, | Twelfth, |
| Fifteenth, | Cornet, 4 ranks |
| Sesquialtra, bass, 3 ranks, | Trumpet. |

SWELL TO FIDDLE G.

| | |
|------------|----------------|
| Dulceano, | Stop Diapason, |
| Principal, | Cornet. |
| | Hautboy. |

Shifting movement to take off the loud stops in Great Organ.

This instrument was built by Mr. Bevington, of London, expressly for the church

in which it now stands. The tones and workmanship are very good, but the church not being well contrived for sound, the effect in a measure is lost. If the organ was placed in a proper building and situation, few would surpass it. ED.

MOZART.

When Mozart returned from Vienna to Salzburg with his parents, he brought with him a small violin, which had been given him during his residence at the capital, and amused himself with it. A short time afterwards *Wenzl*, a skilful violin player, who had then just begun to compose, came to Mozart, the father, to request his observations on six Trios, which he had written during the journey of the former to Vienna. *Schnachtner*, the Archbishop's trumpeter, to whom Mozart was particularly attached, happened to be at the house, and we give the following anecdote in his words:

"The father," said *Schnachtner*, "played the bass, *Wenzl* the first violin, and I was to play the second. Mozart requested permission to take this last part; but his father reproved him for his childish demand, observing, that as he had never received any regular lessons on the violin, he could not play it properly. The son replied that it did not appear to him necessary to receive lessons in order to play the second violin. His father, half angry at this reply, told him to go away, and not interrupt us. Mozart was so hurt at this that he began to cry bitterly. As he was going away with his little violin, I begged that he might be permitted to play with me; and the father, with a good deal of difficulty, consented. Well, said he to his son, you may play with M. *Schnachtner*, on condition that you play very softly, and do not let yourself be heard; otherwise I shall send you out directly. We began the trio, little Mozart with me, but it was not long before I perceived, with the greatest astonishment, that I was perfectly useless. Without saying any thing, I laid down my violin, and looked at the father, who shed tears of affection at the sight. The child played all the six trios in the same manner. The commendations we gave him, made him pretend that he could play the first violin. To humour him, we let him try, and could not forbear laughing on hearing him execute this part, very imperfectly, it is true, but still so as never to be set fast."

After Mozart had made some proficiency on the violin, he occasionally made use of that of *Schnachtner*, because he drew from it sounds extremely soft. *Schnachtner*, one day, came to the house, while the young Mozart was amusing himself with playing on his own violin. "What is your violin doing?" was the child's first inquiry; and then he went on playing fantasies. After a few moments' pause, he said to *Schnachtner*, "Could not you have left me your violin, tuned as it was when I last used it? It is half a quarter of a note below this." They at first laughed at this scrupulous exactness; but the father, who had often observed his son's extraordinary memory for sounds, sent for the violin, and, to the great astonishment of all present, it was half a quarter of a note below the other, as the child had said. Mozart, at this time, was only in his seventh year!!!

BOMBET.

On Haydn's Die Sieben Worte des Erlosers am Kreuz.

(Seven Words of the Saviour on the Cross.)

This celebrated composition consists of seven adagio movements for a grand orchestra, and its history is rather curious. To those unacquainted with the circumstances to which it owes its rise, it may appear extraordinary to find seven adagios for instruments only, following consecutively, and without any thing to break the uniformity, not to say monotony, of the composition. It will appear still more extraordinary that this instrumental music should be made to express, and convey an

idea of the seven words of the Saviour. The fact is as follows : It is the custom in the principal towns of Spain to celebrate with much imposing pomp the solemn festivities of the holy week, among which a kind of representation of the funeral of the Redeemer holds an important place. On this occasion, a preacher explains, in succession, each of the seven words pronounced by Christ from the cross. Interludes of solemn music, analogous to the subject, fill up the intervals that are left to the compunction of the faithful, between the explanation of each of these seven words. The Bishop of Cadiz, attracted by the great fame of Haydn, engaged him to write seven instrumental pieces, expressive of the sentiment of each of the seven words of the Redeemer, to be performed in the manner above described. Haydn, naturally of a religious turn, was inspired by his subject, and produced these sublime compositions, in which

"Spiega con tal pietate il suo concetto,
E il suon con tal dolcezza v' accompagna,
Che al crudo inferno intenerisce il petto."*—*Dante.*

When given in this manner, they could not fail to produce a striking and impressive effect, much of which would necessarily be lost, when the whole of the seven adagio movements were heard in unbroken succession. It has been justly remarked, that no man possessed of any sensibility for the fine arts, can find equal pleasure in two sublime pieces, especially if analogous in character, that follow each other in immediate succession. To remedy this evil, to break the monotony of their long succession of instrumental parts, Haydn afterwards added words and vocal music, which chiefly consisted of solo parts, interspersed with chorusses. But a difficulty presented itself in that portion of his subject, that contains merely the words *I thirst*, which was too short a text to be wrought into a separate movement. To obviate this difficulty, Haydn introduced at this place a new grand instrumental passage, which all connoisseurs have pronounced to be a master-piece of art. The work has gained very considerably by this new arrangement, not only as the words form a commentary on the music, but also by the richness and beauty of the vocal parts, which give a finish and perfection to the whole. The occasional chorus parts are introduced with great judgment, and produce the most solemn and impressive effect. The new additional passage for all the instruments of the orchestra, may unquestionably be regarded as one of the most perfect among the productions of Haydn's genius. On more than one occasion, when this great man was asked to which of all his works he gave the preference, his reply was, to the *Seven Words of the Saviour*.

THE TROMBONE.

This ancient instrument, which is frequently mentioned in the sacred writings, might have been lost to us for ever, had it not been preserved in the ashes of Mount Vesuvius, to give force and energy to the music of modern times. When the cities of Herculaneum and Pompeii were discovered, one of these instruments was dug up, after having been buried nearly two thousand years by that dreadful catastrophe. The lower part of it is made of bronze, and the upper part, with the mouth-piece, of solid gold. The King of Naples made a present of it to his present Majesty ; and from this antique, the instruments now called by the Italians *Tromboni*, have been fashioned. In quality of tone it has not been equalled by any of modern make ; and perhaps it has done more towards augmenting the sublime effects of the orchestra, than any one of the known instruments.

GARDNER.

* He with such piety his thought reveals,
And with such heavenly sweetness clothes each tone,
That he himself the melting influence feels.